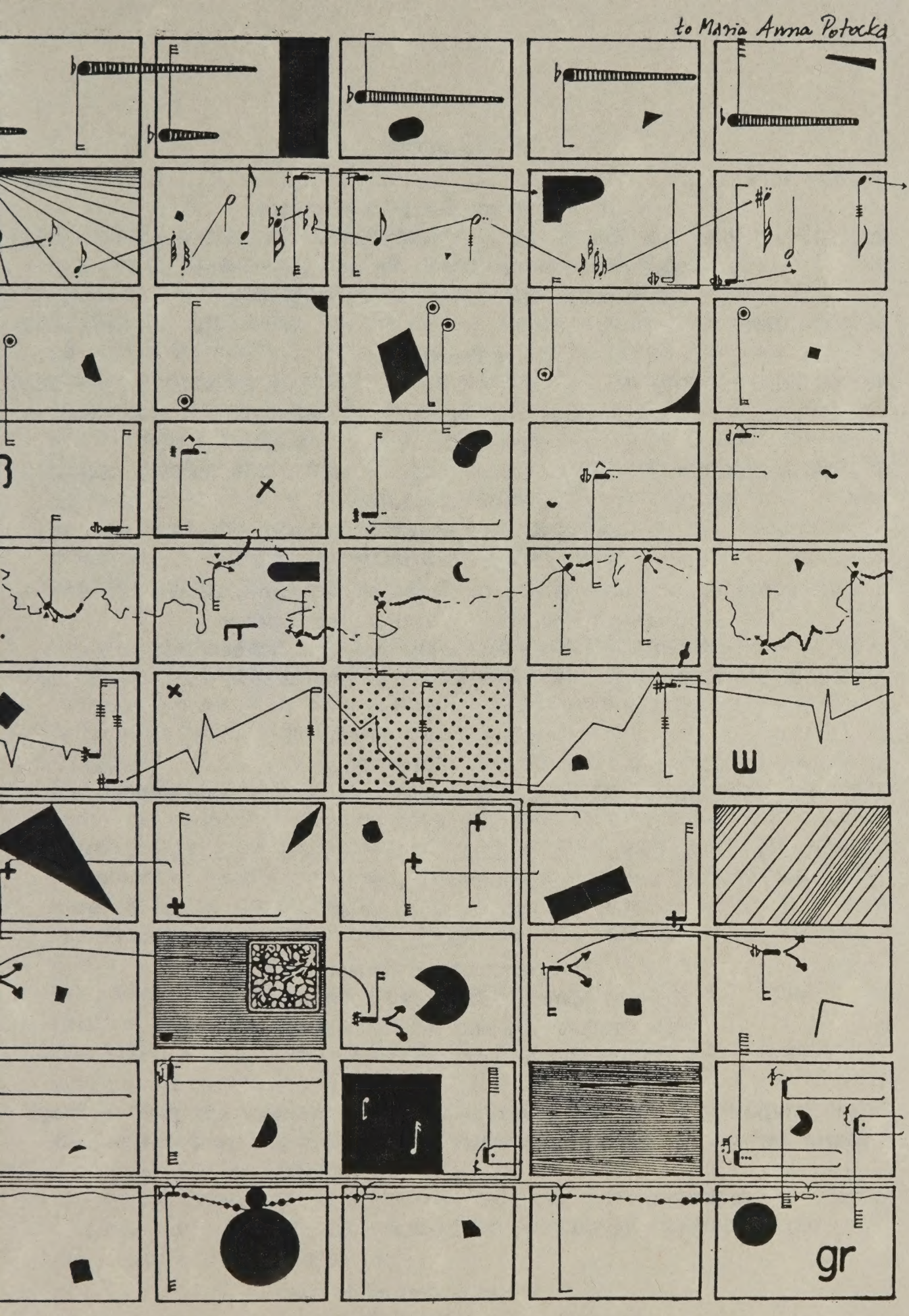


Piotr Grella-Mozejko
Recital
Friday, April 30, 1993, 8:00 pm - University of Alberta, Convocation Hall - free admission

Programme:

1. XONNOX.....(1983)

Corey Hamm and Scott Godin, pianos

2. Simple Pleasures (Six Short Introductions).....(1992)

(Dedicated to the memory of the late Beryl Barns)

Elizabeth Sluys, flute and Sharleen Megyesi, oboe

3. Melodrama V.....(1983)

Corey Hamm, piano

4. the first february the last january.....(1983)

Charles Stolte, soprano and tenor saxophones,
Roger Admiral and Corey Hamm, pianos

5. disco(n)notation for Charles.....(1992)

(World premiere)
Charles Stolte, baritone saxophone

INTERMISSION

6. Orion (music for Franz K.).....(1991)

Charles Stolte, soprano and alto saxophones
Scott Godin and Piotr Grella-Mozejko, signal processing

7. Sacræ symphoniæ (Christopher Lewis in memoriam).....(1993)

(World premiere)
Gertrude Olford, organ

8. Horngardens (music for Norval Morrisseau).....(1992/1993)

Laurelie Nattress, Rosemarie C. Siever, Ken Myers, Charles Stolte, saxophones

9. Interplay.....(1993)

(World premiere)
Heather McIlroy, flutes
and
The Hammerhead Consort:
Roger Admiral and Corey Hamm, pianos
Trevor Brandonburg and Raj Nigam, percussions

The composer would like to acknowledge the support of The Beryl Barns Memorial Award and the Alberta Foundation for the Arts

(After the recital everyone is kindly invited to a small reception which will take place in the students' lounge in the old Arts Building)

Department of Music
University of Alberta

XONNOX - composed in 1983 as part of a larger cycle called "The Book of Graphics", is a piece for 1-2 optional keyboard instruments (such as piano, organ, celesta, harpsichord, synthesizer etc.) and optional multimedia (involving, for instance, dancers, other musicians and/or advanced technology). This one-page score consists of several dozens clearly separated sections (to be played in any order), each section suggesting certain type of texture, dynamics or material. In my opinion, graphic music is interesting in that it appears to be "immortal", infinite. A typical graphic score may always be interpreted in many (how many?) different ways. Here, a creative process has no beginning, nor does it have an end. And, last but not least, graphic music is relatively accessible to those who aim at exploring new realms. It provides, I think, countless "creative stimuli" for one's fantasy and imagination.

Simple Pleasures (Six Short Introductions) for flute and oboe, composed in October and November 1992, reflects my fascination with the Renaissance music. It is a series of six easy pedagogical pieces exploring various aspects of a contrapuntal technique.

Melodrama V for piano (1983) consists of three movements exploring numerous variants of often unrelated textures. The first movement is based on what I call "composed glissandi" and textural "explosions." The second movement is much more subtle - the silence becomes a compositional factor here. It is, in other words, a study of a "frozen motion." The third movement returns to the explosive and dramatic narration of the first one.

the first february the last january (1983) was intended as a study in contemporary lyricism.
The score consists of two parts; the first one is for any two keyboard instruments (including synthesizers) and the second for one to four optional melodic instruments. The performers play independently from one another; synchronicity is not desirable here - the piece ends when the last performer finishes playing.
The emotional aura of the work should evoke feelings of suspension, dream, uncertainty and pain. Here, expression as such appears to be the most important, constructive factor.

disco(n)notation for Charles for baritone saxophone solo was written in 1992 as part of a series of similar works for bassoon, bass clarinet, contrabass sarrusophone and double bass. The score consists of thirteen miniatures which altogether create a textural mosaic which should be referred to as the instrument's "internal monologue."
The saxophone becomes a "persona" expressing itself through sonic operations within the realm of extended instrumental technique.

Orion (music for Franz K.) was written in 1991 for and dedicated to Charles Stolte. The piece is for any saxophone(s) or 1 to 5 optional woodwinds and consists of two extremely contrasted parts entitled 'Sparse' and 'Dense', respectively. The name of a mythological hunter
serves as a metaphore of a creative process as such. The work was composed through statistical and chance operations and a technique of rhythmical permutations (used in the second movement only). A special scale was so constructed that the performers can read the music (notated in a traditional manner on the staff) in any of the following clefs: treble, tenor and bass. It is a "hunt" for dialectical opposition of rational and irrational - performer's personality and capability influence a highly formalized, "objective" universe of numerical proportions.
On Nov. 8, 1992, the work was broadcast nationwide on the programme "Two New Hours" on the CBC Radio. Recently, on April 25, 1993, it was broadcast locally on the programme "Alberta in Concert" on CBC Edmonton.

Sacræ symphoniæ (in memoriam Christopher Lewis) for organ is designed after the Baroque *sonata da chiesa* (slow-fast-slow-fast) except that instead of four movements there are five of them here, the last being slow, again. All but one movements are based on Polish medieval and Baroque religious songs. The remaining (fourth) movement makes use of a slightly altered Polish XIXth century folk tune from the Lwow region.
The work, written in 1992/1993, is in the memory of the late Dr Christopher Lewis.

Horngardens (music for Norval Morrisseau) was written in 1992/1993. The work was inspired by paintings by a great native Canadian artist and is dedicated to Dr William Street from the UofA Department of Music.
In my opinion, it is important to write music which poses fundamental

questions regarding the place of a work of art (a musical composition) within the context of what we call 'a modern culture'. And such music should (or, at least, might) reflect the complexity of our socio-cultural environment. Therefore, the performers have to face this complexity, this multidimensional, multilevel sonic construct as if they were facing their own 'fate' in the stream of time passing. Finally, the composer, her or his music, and the performers themselves interact with each other, influence each other and learn from each other.

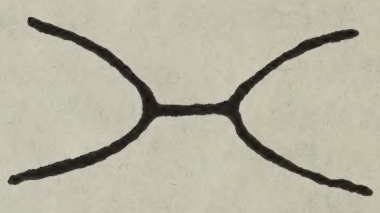
Interplay (1993) is for any combination of eight performers (flutes, oboes/English horn, clarinets/basset horn, percussion, piano/harpsichord, violin, viola, 'cello). The score consists of eight parts made up of ten sections each. Those sections should serve as "themes" for "improvisation-evolution." Performers should carefully work out the way of creating a dynamic structure of music, hence the title.

Piotr Grella-Mozejko was born in Bytom, Poland, on 15 March 1961. He received his M.A. degree from the University of Silesia in Katowice, Poland in 1985. He begun to compose early in life (his "Prelude" for flute, clarinet and viola was premiered in 1977) and studied with such renowned Polish composers as Dr Edward Boguslawski and Dr Boguslaw Schaeffer. In 1989 he made Canada his home and, in January 1991, entered the MMus in Composition programme at the University of Alberta. His teachers included Dr Brenda Dalen, Dr Alfred Fisher, Dr David Gramit, Garth Hobden, Dr Henry Klumpenhouwer, Prof. Edward Laufer (University of Toronto), and the late Dr Christopher Lewis.
Piotr won prizes at composers' competitions in Lodz, Poland (1985, "ænnea" for guitar), Cracow, Poland (1988, "Motet" for six vocal soloists) and Halifax, Nova Scotia (1991, the Pierre Boulez Composers' Competition, "Horror Vacui" for strings). In 1991 and 1992, he also received the Beryl Barns Award in Composition from the University of Alberta.
From 1983 to 1986 he organized the Fascinating Music Festival in Katowice, Poland. The festival and the composer himself were the subject of a TV documentary presented on the Polish TV in 1986. In 1985, Piotr co-organized the Johann Sebastian Bach Festival (Katowice - Cracow).

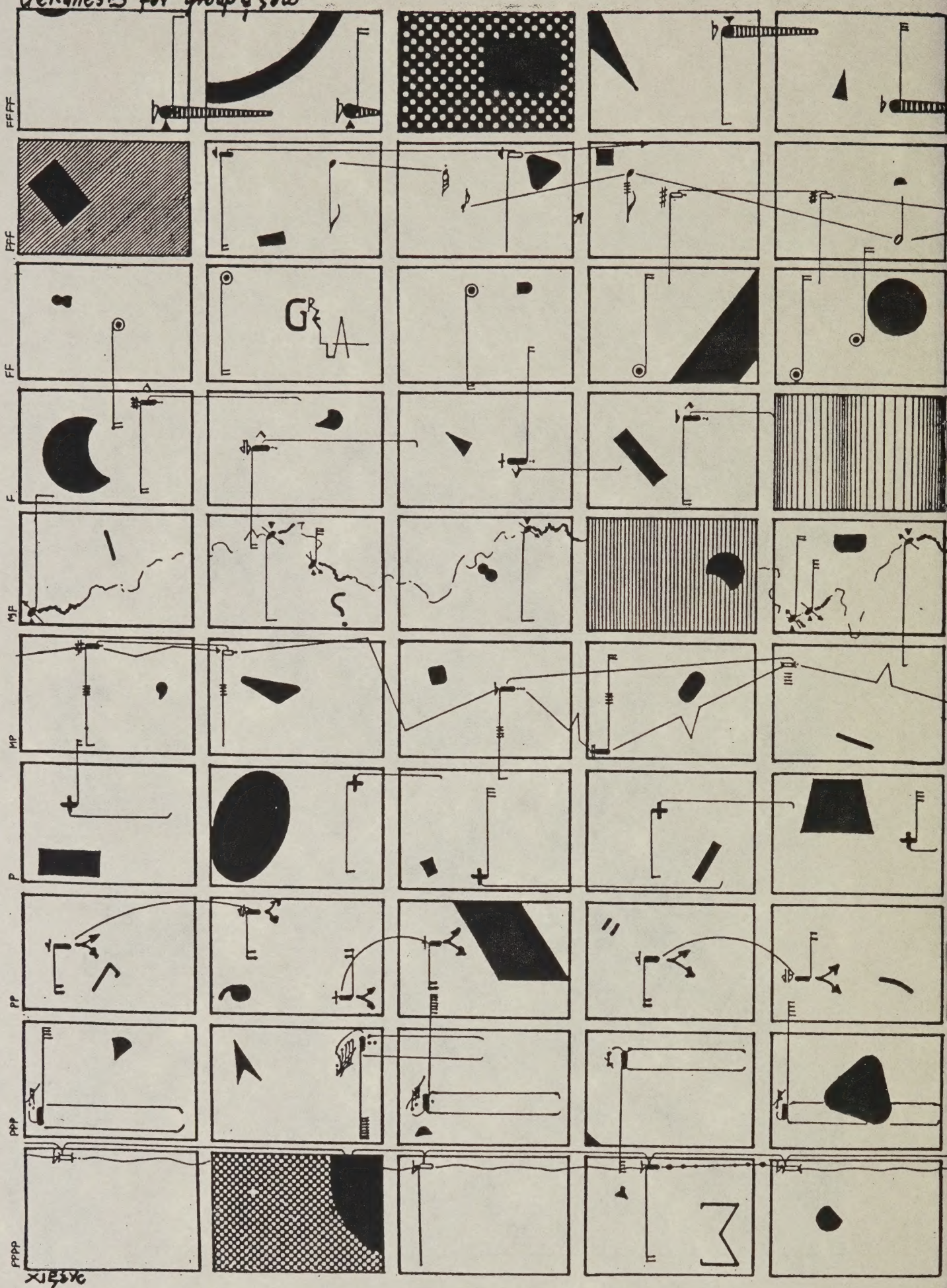
(cont.)

In 1991, Piotr begun collaborating with The Brian Webb Dance Company which resulted in a series of critically acclaimed multimedia shows at the Fringe and Made in Canada festivals.
In 1992, he founded and produced the First Edmonton New Music Festival. The second festival will take place from May 1 to May 9, 1993.

As of April 25, 1993, Piotr became a member of the Canadian Music Centre.



music for nobody
Piotr Grella: "repeat 4 in any order!"
.84 axi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